

# TWENTY FIFTH ANNIVERSARY EXHIBITION



THE ART STUDENTS'  
LEAGUE OF NEW YORK



SCALE DRAWING FOR MURAL DECORATION  
KENYON COX

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# CATALOGUE

*1900*

OF WORKS BY MEMBERS,  
STUDENTS AND INSTRUCTORS

OF THE

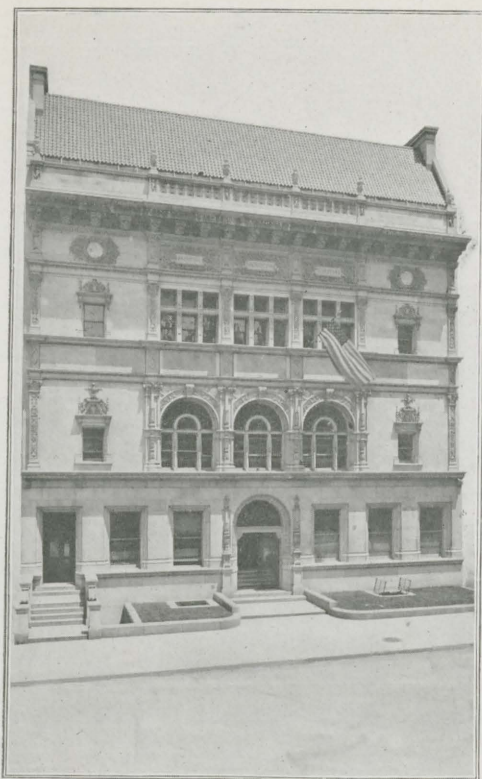
## ART STUDENTS' LEAGUE OF NEW YORK

IN THE

## RETROSPECTIVE 1875 EXHIBITION 1900

HELD IN THE GALLERIES OF THE AMERICAN  
FINE ARTS SOCIETY, 215 WEST FIFTY-  
SEVENTH STREET, FROM THURSDAY, MAY  
10 TO SATURDAY, MAY 19, 1900 . . .

MCM



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Thanks are also due to Samuel T. Shaw, Esq., for the loan of paintings; S. P. Avery, Esq., for book-plates from his collection; to William Baumgarten & Co., for tapestries; to Theodore L. De Vinne, Esq., for proofs of engravings from his collection; and Theodore B. Starr, Esq., for a collection of bronzes.

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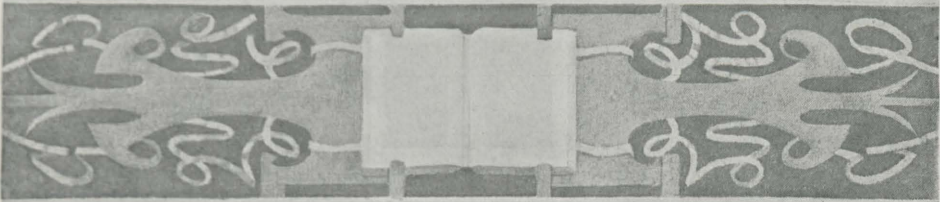
ADORATION  
JOHN LA FARGE



SHE IS READY AT LAST, OPEN THE CHAMBER DOOR !

SHE IS READY AT LAST;  
WHERE IS THE TRUMPET BLAST  
AND THE THUNDER OF DRUMS ?  
FOR SHE COMES, SHE COMES,

DOWN THE NARROW, WINDING STAIR,  
SILENT AND FINE AND FAIR,  
AND THE LADS ON THE OPEN THRESHOLD LEAN AND STARE !  
SILENT AND SLOW SHE GLEAMS,  
AND HER EYES ARE FULL OF DREAMS;  
SHE SEES THE COUNTRY TEAMS  
AT THE FENCE OUTSIDE.  
DOWN THE LITTLE STAIR SHE COMES AT LAST, THE BRIDE !  
AND THE WIND FROM THE HAY-FIELD BLOWS THE VEIL ASIDE.  
SHE IS READY AT LAST, OPEN THE CHAMBER DOOR,  
AND CLOSE IT BEHIND HER ON THE NEVERMORE !



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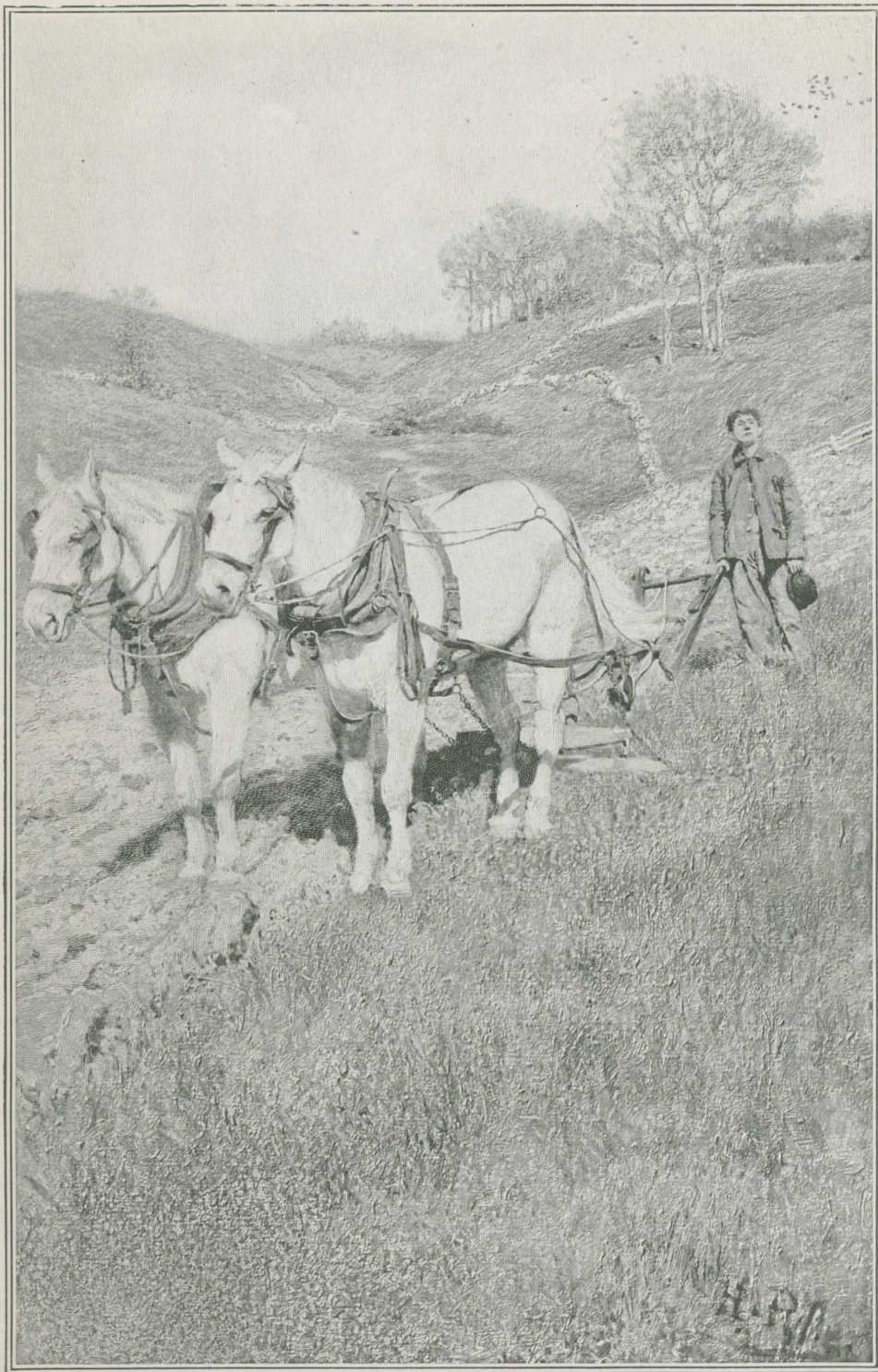
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THE WEDDING GOWN  
H. SIDDONS MOWBRAY





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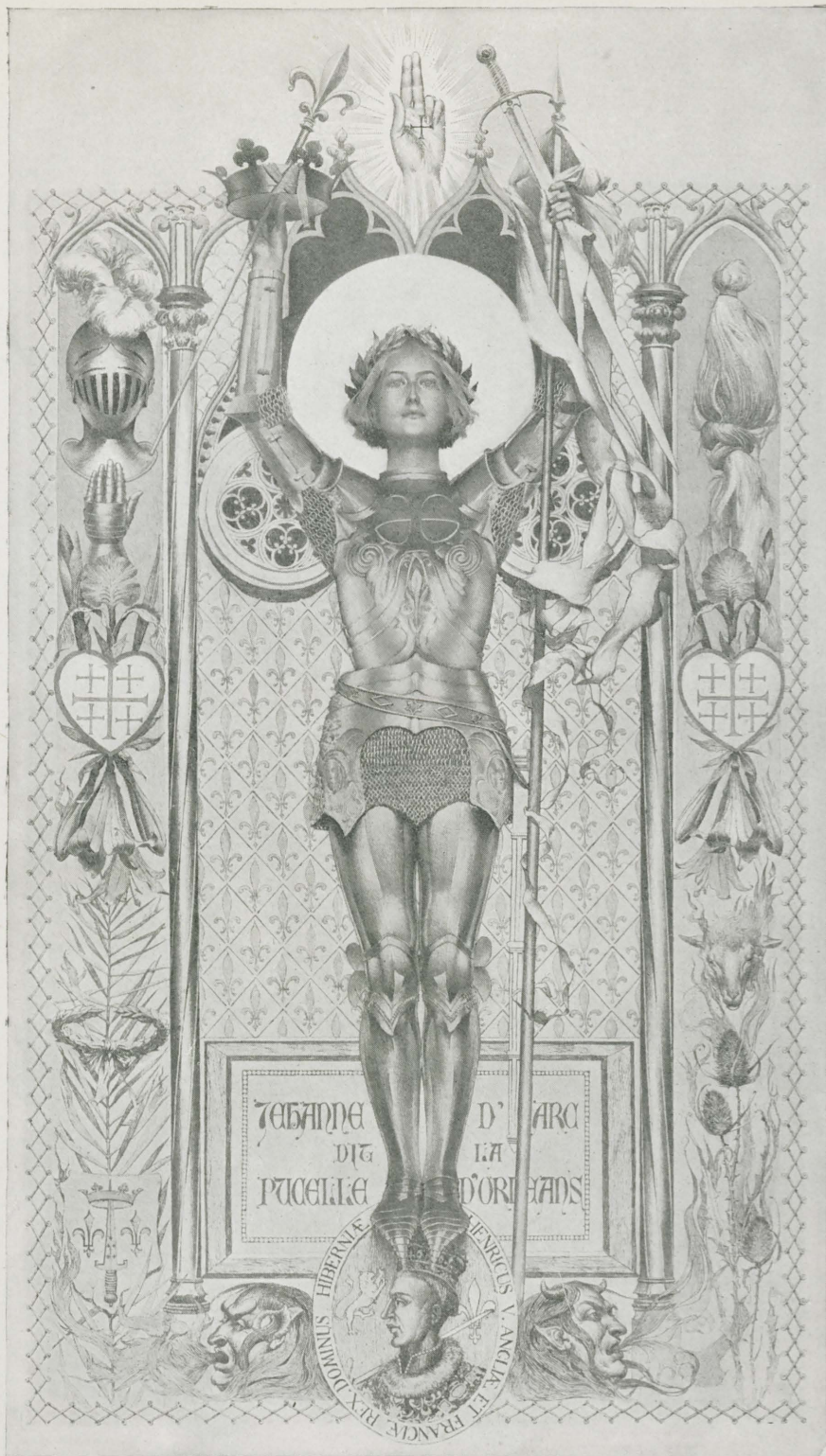


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THE PLOW-BOY  
HOWARD PYLE

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JEHANNE D'ARC  
FRANK VINCENT DU MOND



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TWILIGHT  
DECORATIVE PANEL IN THE COLLECTION OF MR. C. L. FREER

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SCALE DRAWING FOR MURAL DECORATION  
KENYON COX

## SOUTH GALLERY

- 1 CHILD WITH AZALEA. Edith Mitchell Prellwitz.
- 2 SYMPATHY. Frederick W. Freer.
- 3 FELICE. Constance Curtis.
- 4 PORTRAIT OF THE REV. E. B. ALLEN. Joel Nott Allen.
- 5 INDIAN BURIAL TREE—Dakota. Frank Waller.
- 6 PORTRAIT. Ethel J. Wheeler.
- 7 THE FATES. Louise Cox.
- 8 PORTRAIT. Charles Hovey Pepper.
- 9 HARMONY. Frank Waller.
- 10 PORTRAIT. Montague Castle.
- 11 MEADOW HAY—Moonrise. Arthur W. Dow.
- 12 LANDSCAPE. Hobert Clark.
- 13 PORTRAIT OF THE REV. ROBERT FULTON CRARY, D. D., Augustus  
Davies.
- 14 LATE AFTERNOON. Arthur Hoeber.
- 15 FISH. Arthur Woelfle.
- 16 BUCKWHEAT. George F. Of, Jr.
- 17 THE END OF THE DAY. Kendall Sargeant.
- 18 SEPTEMBER MORNING. Walter Clark.
- 19 EDITH. Matilde de Cordoba.
- 20 AN IDYL. Henry Prellwitz.
- 21 STUDY OF NEWSBOY. Walter Florian.
- 22 WOMAN WITH POPPIES. Louis Loeb.
- 23 THE TOAST. E. Leon Durand.
- 24 AFTER A SPRING SHOWER—Loaned by George Innes, Jr. George Inness.
- 25 WINTER'S VEIL. Wm. St. John Harper.
- 26 PORTRAIT OF A MAN. Paul Moschowitz.
- 27 JAPANESE GIRL CLEANING LAMPS. C. D. Weldon.





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MONJIK—Water Color  
B. T. DE THULSTRUP





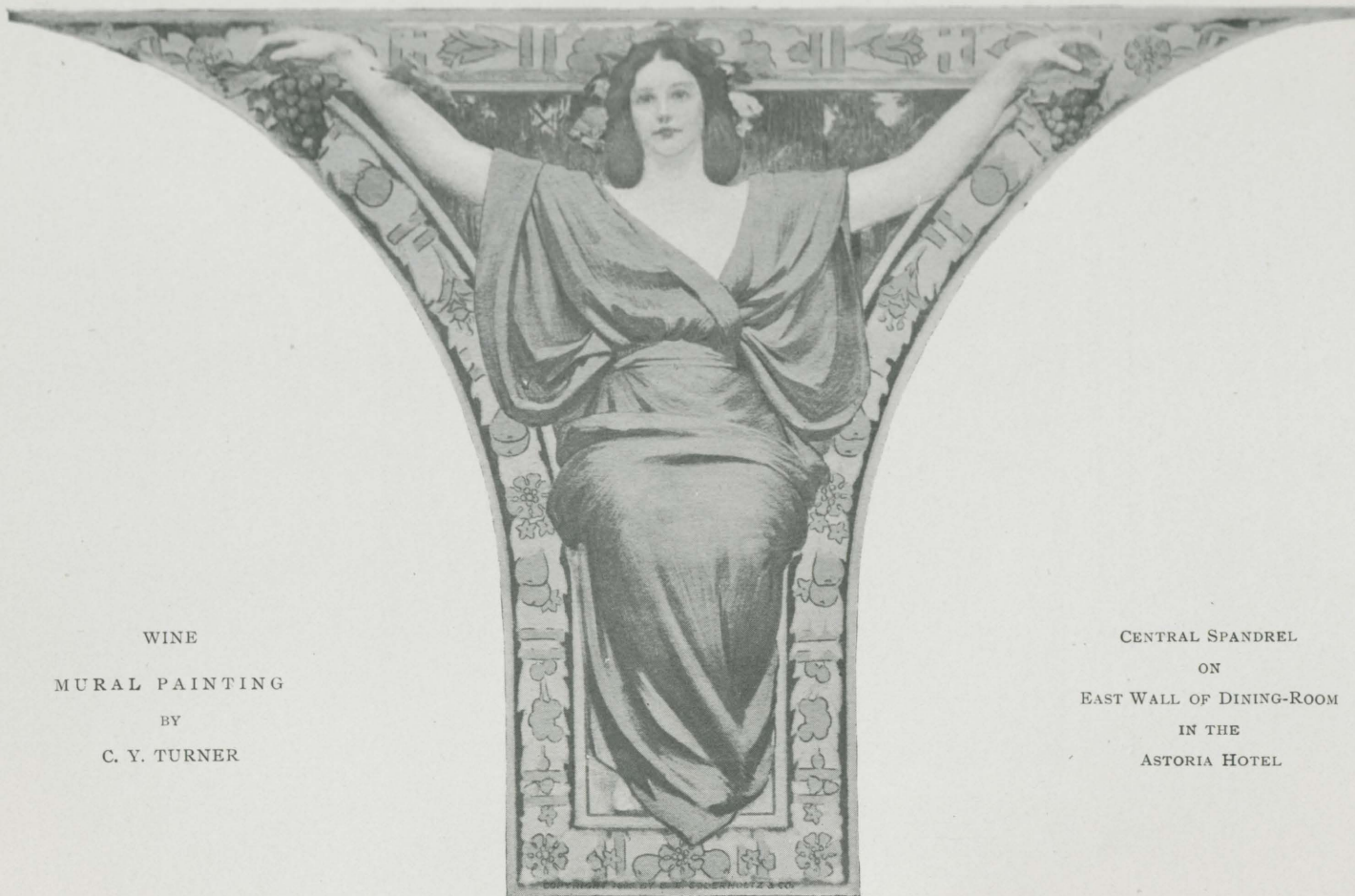
A SUMMER GIRL

ROBERT REID

- 28 TRAINING SHIP ESSEX—Newport. Reynolds Beal.
- 29 PORTRAIT. Wm. C. Rice, Jr.
- 30 GIRL WITH GUITAR. Elfrida Klamroth Martin.
- 31 PORTRAIT OF MY WIFE. Kenyon Cox.
- 32 A NEW ENGLAND GIRL. Julia T. Eidlitz.
- 33 LADY AND PARROT. George Waldo.
- 34 DANCE OF NYMPHS. W. H. Hyde.
- 35 PORTRAIT OF A MAN SMOKING. H. A. Levy.
- 36 DON'T YOU REMEMBER, SWEET ALICE, BEN BOLT. C. Y. Turner.
- 37 HUNTERS BEACH. Margaret W. Huntington.
- 38 YOUNG MUSICIAN. William Sartain.
- 39 A SLAVE TO DUTY. Carl Hirschberg.
- 40 MIDSUMMER AFTERNOON. Willard L. Metcalf.
- 41 NIAGARA FALLS. J. H. Twachtman.
- 42 PORTRAIT—Loaned by N. E. Montross. T. W. Dewing.
- 43 WINDY DAY. Bryson Burroughs.
- 44 WILD MUSTARD FIELD. Willard L. Metcalf.
- 45 LANDSCAPE. Caroline C. Haynes.
- 46 PORTRAIT OF A BOY. George de Forest Brush.
- 47 PORTRAIT. Geo. M. Reeves.
- 48 THE GREEN HILL. Bruce Crane.

- 49 DECORATIVE LANDSCAPE. Anna G. Hillman.
- 50 THE PORCH. Francis C. Jones.
- 51 HEAD—Pastel. Study for Sage Memorial, Cornell University. Ella Condie Lamb.
- 52 LANDSCAPE. Wm. M. Chase.
- 53 PASTEL HEAD. Geo. R. Barse, Jr.
- 54 THE PASSING SHOWER. Arthur W. Don.
- 55 NEAR THE MOUTH OF THE KENNOCK. George I. Wetzel.
- 56 WINTER. J. H. Twachtman.
- 57 A SILVER MIST. E. Theodore Butler.
- 58 THE SUMMER GIRL. Reid Robert.
- 59 MY HOUSE. J. H. Twachtman.
- 60 HEMLOCK POOL. J. H. Twachtman.
- 61 A BREEZY DAY. Theodore E. Butler.
- 62 SPORT—Loaned by Samuel T. Shaw, Esq. Geo. W. Maynard.
- 63 A WINTER LANDSCAPE AT NORWICH. Ozias Dodge.
- 64 PINK AZALEAS. Caroline F. Locke.
- 65 A SUMMER MORNING. Cora A. Week.
- 66 BLESSED ARE THE PURE IN HEART. Matilde de Cordoba.
- 67 PORTRAIT OF MRS. D. Albert Herter.
- 68 BEATRICE. Matilde de Cordoba.
- 69 THE ANNUNCIATION. Louise Cox.
- 70 NIGHT. Henry B. Fuller.
- 71 IN ELLEN TERRY'S GARDEN—Loaned by Miss Evans. Joe Evans.
- 72 PORTRAIT. Ethel J. Wheeler.
- 73 PORTRAIT OF JOE EVANS. Alfred L. Collins.
- 74 A LONG ISLAND BEACH SCENE. Howard R. Butler.
- 75 LANDSCAPE—Loaned by Henry Holl, Esq. Joe Evans.
- 76 IN DRY DOCK. Florence Ballard Day.
- 77 ROSES. Emma Wadsworth.
- 78 PLOWING. J. Alden Weir.
- 79 PORTRAIT OF A LADY. Susan M. Ketcham.
- 80 THE MINIATURE. Rhoda H. Nichols.
- 81 THE CEDAR TREE. Sargeant Kendall.
- 82 THE HANGING BOUGH. Anna G. Hillman.
- 83 PORTRAIT. Joseph De Camp.
- 84 A GARDEN CORNER. Henry Prellwitz.
- 85 IN MY GARDEN. Edison T. Millar.
- 86 THE WHITE ROSE. Howard Hart.
- 87 SUMMER SUNLIGHT. Childe Hassam.
- 88 HEAD. Ella Condie Lamb.
- 89 LITTLE BOY BLUE. Lucia Fairchild Fuller.
- 90 MINIATURE. Helen M. Turner.
- 91 THE WOODLAND MAID—Loaned by Samuel T. Shaw, Esq. Douglas Valk.
- 92 A GIRL IN WHITE. Lucia Fairchild Fuller.
- 93 MINIATURE. Margaret Kittredge Spencer.
- 94 PORTRAIT OF A YOUNG MAN. Charles Hopkinson.
- 95 AUTUMN IN FARMINGTON. Emma Rianhard White.
- 96 HEAD OF A LONDON ACTOR. Edward Dowdall.
- 97 AN ADIRONDACK BROOK. M. Seymour Bloodgood.
- 98 SPRING. James S. King.





WINE  
MURAL PAINTING  
BY  
C. Y. TURNER

CENTRAL SPANDREL  
ON  
EAST WALL OF DINING-ROOM  
IN THE  
ASTORIA HOTEL

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100 THE TALKING LESSON. L. Walter Eisnlohr.  
101 LE SOIR. Frank V. Du Mond.  
102 THE EVENING MEAL. Edith M. Prellwitz.  
103 LA COMMUNIANTE. Kate Kendall.  
104 PORTRAIT. Augustus Vincent Tack.  
105 SHEEPFOLD. Geo. Inness, Jr.  
106 SKETCH OF MOUNT FUJI—From a Japanese Farm Yard. C. D. Weldon.



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- 133 THE WAY OF THE CROSS. Louis Loeb.
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- 185 A MAN AND WOMAN IN PARK—Loaned by The Century Company. Irving  
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- 186 THEN HE WINKED CAREFULLY AT THE COLONEL—Loaned by Charles  
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- 229 THE HOP HARVEST. Frank Waller.
- 230 AN ENGLISH STUDIO—C. A. Vanderhoof.
- 236 HEAD. H. S. Eddy.
- 237 THE MASCOT. R. M. Reay.
- 238 ILLUSTRATION. T. de Thulstrup.
- 231 ETCHING. James S. King.
- 232 TOLLGATE AND BRIDGE. Charles H. Israels.





A SKETCH OF MT. FUJI FROM A JAPANESE FARM-YARD  
C. D. WELDON

- 233 PEN DRAWING. Florence E. Nosworthy.
- 234 PORTRAIT. Marie O. Kobbé.
- 235 PENCIL SKETCH. John C. Clay.
- 236 HEAD—Pen Drawing. H. S. Eddy.
- 237 THE MASCOT. R. Martin Reay.
- 238 ILLUSTRATION. T. De Thulstrup.
- 239 NO WORD FROM MAFEKING. R. M. Reay.

### EAST GALLERY

- 240 STILL LIFE—Water Color. Joseph M. Jones.
- 241 ILLUSTRATION—A Parting and a Meeting. C. T. Turner.
- 242 PORTRAIT—Water Color. C. A. Smith.
- 243 INK SKETCH. Arthur W. Dow.
- 244 TWILIGHT—Color Print. Arthur W. Dow.
- 245 LOW TIDE—Color Print. Arthur W. Dow.
- 246 TREE STUDY. Marie O. Kobbé.
- 247 COLOR PRINTS FROM WOOD BLOCKS SHOWING PROCESS. Arthur W. Dow.
- 248 SHINNECOCK MOORLAND. Katherine Cortieal Budd.
- 249 SKETCH FOR FRIEZE FOR YACHT. O. C. Wigand.
- 250 SIDE OF THE MORAINES—Color Print. Arthur W. Dow.
- 251 FLEET OF BOATS—Color Print. Arthur W. Dow.



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- 254 HILLSIDE. Marie O. Kobbé.
- 255 MOUNT ADAMS. George W. Bonte.
- 256 BROOKLYN NAVY YARD. George W. Bonte.
- 257 CRUISER CINCINNATI. George W. Bonte.
- 258 PORTRAIT—Miss J. R. D. R. F. Maynard.
- 259 EARLY SPRING—Central Park. Harriet N. Marshall.
- 260 PORTRAIT—Miss K. B. R. F. Maynard.
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- 262 MILDRED. Augustus Davies.
- 263 PASTEL—Head. J. Elder Baker.
- 264 DUTCH DOLLS—Illustration. Florence K. Upton.
- 265 INTERIOR OF AN OLD CHURCH. Anna Meigs Case.
- 266 A QUIET AFTERNOON. Florence Ballard Day.





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- 268 PORTRAIT OF A BOY. Lydia Field Emmet.
- 269 ILLUSTRATION. W. L. Taylor.
- 270 A GARDEN PATH. Elizabeth Curtis.
- 271 THE MONJIK. T. De Thulstrup.
- 272 PORTRAIT. Constance Curtis.
- 273 PORTRAIT. Florence K. Upton.
- 274 LEMONS. E. M. Scott.
- 275 SERPENTINE—Place in London. E. Finley.
- 276 FOUR GOLLIWOGG ILLUSTRATIONS. Florence K. Upton.
- 277 CHALK DRAWING—Portrait of Colonel Prout. Albert Sterner.
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- 285 WINDING YARN. Margaret F. Eaton.



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- 287 HEAD OF A YOUNG GIRL. Caroline F. Locke.
- 288 MORNING AT ST MARTIN. Bertha D. Sanders.
- 289 FROM THE OTHER CLIFF—Mt. Desert. Margaret W. Huntington.
- 290 SWEET SIXTEEN. S. M. Ketcham.
- 291 ENTRANCE OF VAI TEPINA RIVER. John La Farge.
- 293 NIKKO, THE PAGODA. John La Farge.
- 294 OUR NEIGHBOR—The Priest's House at Nikko. John La Farge.
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- 297 KILANEA. John La Farge.
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- 299 A SUMMER GIRL. Emily K. Barnum.
- 300 ILLUSTRATION. C. Y. Turner.
- 301 SUNSET—N. E. Harbor. Margaret W. Huntington.
- 302 GIRL IN BLUE. Constance Curtis.
- 303 STILL LIFE AND ROSES. Amy Cross.
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- 305 A TEA ROSE. Stella Doughty.
- 306 PORTRAIT—Pastel. E. Leon Durand.
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- 472 SKETCH OF A CHILD. Mary Lawrence Tonnetti.
- 473 BOY AND FROG—Design for Fountain. Elsie Ward.
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- 476 VENUS AND ADONIS—Loaned by Theodore B. Starr. F. MacMonnies.
- 477 BRONZE MEDALLION. Martha Jackson Cornwell.
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- 479 PARK GODWIN PORTRAIT—Bust. J. Scott Hartley.
- 480 BAS RELIEF OF EMMA BRONSON HOFFMAN. Mary Lawrence Tonnetti.
- 481 CUPID AND PSYCHE—Loaned by Mrs. Warner. Olin L. Warner.
- 482 BUST OF MISS MORGAN—Loaned by Mrs. Warner. Olin L. Warner.
- 483 PORTRAIT RELIEF. Adolph Weiman.
- 484 PORTRAIT RELIEF—Bronze. Adolph Weiman.
- 485 COLUMBIAN EXPOSITION MEDAL—Reverse. Loaned by Mrs. Tonetti. Augustus S. Gaudens.
- 486 DEWEY MEDAL. D. C. French.
- 487 COLUMBIAN EXPOSITION MEDAL—Loaned by Mrs. Tonetti. Augustus St. Gaudens.
- 488 RELIEF—Panel. Edith Woodman Burroughs.
- 489 CUPID—Loaned by Theodore B. Starr. F. MacMonnies.



- 490 PLASTER CAST—Baby's Head. Florence E. Noseworthy.  
 491 BAS RELIEF—Portrait of a Little Girl. Caroline Peddle.  
 492 JOHN GILBERT AS SIR PETER TEAZLE. J. Scott Hartley.  
 493 BAS RELIEF—Mary Gertrude Mead. Loaned by Mrs. Tonetti. Augustus St. Gaudens.  
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 495 MEDALLION—Leonie Marguerite Le Noble. Loaned by Mrs. Tonetti. Augustus St. Gaudens.  
 496 BAS RELIEF OF AUGUSTUS ST. GAUDENS. Helen Mears.  
 497 BELT BUCKLE. Harriet Clark.  
 498 BAS RELIEF. Edith Woodman Burroughs.  
 499 MEDALLION. Edith Woodman Burroughs.  
 500 MEDALLION—Robert L. Stevenson. Loaned by Mrs. Tonetti. Augustus St. Gaudens.  
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 502 MEDALLION—Homer St. Gaudens. Loaned by Mrs. Tonetti. Augustus St. Gaudens.  
 503 NIRVANA. Augustus St. Gaudens.  
 504 THETIS BRINGING THE ARMOR TO ACHILLES—Relief. Louis A. Gudebrod.  
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 512 DECATUR. George F. Brewster.  
 513 STUDY—Head. Martha J. Cornwell.  
 514 SHERIDAN'S RIDE—Bronze. J. E. Kelly.  
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 533 "HE SENT FOR AN ASS, AND RODE INTO THE CITY." W. L. Taylor.  
 534 HEAD OF AN ITALIAN FISHERMAN. E. Dowdall.  
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 WATER COLOR, ILLUSTRATION—W. L. TAYLOR



## Some Historical Notes.

The Art Students' League was organized in 1875 by a group of Students, who realized the need of better opportunity for the study of drawing and painting than could at that time be obtained in any existing academy in the country.

These students, who were all earning their living in practical branches of Art, realized that they were handicapped in the competition with men and women trained in the Art Schools abroad, and determined to establish in the City of New York Schools which would enable them to take equal standing with the art workers of any country.

Their first effort was to establish daily Life Classes, and in October, 1875, a room was found on the corner of Sixteenth Street and Fifth Avenue, and the work was begun with the opening of morning and evening Life Classes for men, an afternoon Life Class for women. In less than a month it was necessary to double the size of the room, and before the end of the year Portrait and Sketch Classes were added.

The School began without capital or the aid of any endowment fund, depending entirely on the fees of the students for its maintenance, and charging only what was necessary to cover the expenses of rent, models and instruction, and has ever since been run on that basis.

During the summer months the school was closed, but rent had to be paid, and the expenses necessarily incurred at the opening of the school gave the officers each year a problem to face. While the number of students steadily increased, the expenses also increased, and at one time it was necessary to call on the members to make up a deficit of \$200. This, however, was made up very soon, and the members, warned by experience, refused to accept its return, and at the end of the season voted that it be placed in the bank, and be made the nucleus of a reserve fund. This fund, through careful management, grew till there was no longer any question of difficulties for lack of money for necessary improvement in class rooms. This reserve fund enabled the School to hold to its policy of giving to the students well equipped school rooms, and the very best instructors and art educators obtainable.

In the third year it was deemed wise to put the Society on a firm basis, and the League was duly incorporated. The constitution was carefully gone over, and so wisely and broadly planned as to remain practically unchanged to this day.

The objects of the League, as set forth in its certificate of corporation, on January 31, 1878, were the establishment and maintenance of Academic Schools for a thorough course of study in painting, drawing and modelling from the Antique, nude and draped model; and in anatomy, perspective, composition, and all that pertains to a complete system of education in Art, and also for the encouragement of a spirit of fraternity among Art Students. The names of the incorporators were: Frank Waller, Julia E. Baker, Charles Y. Turner, Wm. St. John Harper, Frederick S. Church, William F. Koester, Annie B. Folger, Robert G. Hardie, Jr., Lena Rowley and Helen Nesmith.

The Governing Board was carefully planned, and then, as now, it was required that a majority of the Board should be students actually at work in the School. With a

Board of Control, knowing by actual experience, what was needed by the students, the members of which gave their services voluntarily, and had no selfish interests to guard, there was nothing to hinder the growth of the School.

The lack of opportunity for good preparatory training in drawing led in 1878 to the establishment of an Antique Class, which proved of great value, both as preparing students for the Life Classes and in enabling the School to set aside a surplus every year.

In 1882 the growth of the School made it necessary to move into new quarters, and rooms were hurriedly fitted up at 38 West Fourteenth Street. The expenses were great, still the \$5,000 reserve fund was not touched. In 1887 it was again necessary to move to larger quarters. The classes had by that time grown from the first three Life Classes to four Life, three Painting, two Modelling, five Antique, two Costume, one Sketch and a Composition Class. The receipts of that year aggregated \$17,000.

The expense of \$6,000 which had to be incurred in the moving from 14 West Twenty-third Street, and the fact that these rooms also soon became too small for the increased number of students, set the Board of Control to planning for a permanent home, and in 1889 it was decided to join with the Society of American Artists and the Architectural League to erect a building in which the League could have eight thousand square feet of floor space, and well lighted and ventilated studios in a building especially fitted for their needs.

This resulted in the formation of the American Fine Arts Society, and the building of the present home of the League. Before the plans were finished it was necessary for the League to secure still more space, and in 1892, the first year of occupation, it had to take 11,938 square feet, instead of the 8,000 first asked for.

For a time there were complaints that the new studios were too fine to be home-like, but the unpleasant newness soon wore off, and the comfort of well lighted, well heated and well ventilated studios had its merited appreciation.

Then, too, the students' room, with its store for art materials and restaurant, and the members' room filled a place in the life of the School which has been much appreciated.

The eight years since entering the new building have passed quietly, they have been years of steady work and progress. In spite of the multitude of schools which, stimulated by the example and success of the League, have sprung up throughout the country, have in no way harmed the League. The students of such schools in many cases come to the League, as in older days they went to the Paris ateliers. The number of students working in the classes remains steadily at about one thousand.

New classes have been formed as they were needed, and in the season of 1899-1900 a class which makes it possible for students to carry out and finish practical work in mural decoration or design, while still having the assistance and help of an instructor, and the stimulus of working in a class with other students, has been formed.

Other classes along like practical lines are planned, and the management of the League is determined that its future record shall bring success to add honor to its past achievements.

## Traveling Exhibition of Work Done in League Classes.

One of the demands made upon the League from its very earliest years was that it should give or lend drawings to the Schools and Academies throughout the country. "We are sorely in need of ideas," one instructor wrote this winter, and many teachers ask for helps to stimulate their students to more serious work.



From sending two or three drawings by mail, it has grown, until this year a collection was sent out which included drawings from the Life and Antique, paintings from life and head, drawings from costume, model for illustrations, sketches and compositions for illustration, in all mediums, photographs of modelling from life and photographs of the large compositions made in the Life and Advanced Classes.

South as far as the Carolinas, and north and west as far as Minnesota the work has been sent in response to the requests of the Schools, and already next season's route is planned to extend to Seattle and San Francisco.

### League Exhibition in Chicago and Paris.

The League in 1893 sent to the World's Fair a large exhibit of work done in the various classes, including drawing, illustration, painting and modelling, and was complimented by the Jury on the work shown. It was given space to hang drawings and paintings and place to set up casts of work done in the modelling classes.

This season the exhibit for Paris had to be planned in an entirely different way, as no section had been set apart for Art Schools, and only through the courtesy of the Department of Education were we able to get even the small cabinet allotted to us. In this way, by using a wing frame and portfolios we have included original work from all classes, as well as photographs of the larger work, and have made a creditable showing, and one which we feel will tell favorably for American Schools when the work is compared with that done in the foreign ateliers.



STUDY FOR MUSIC, SAGE MEMORIAL, CORNELL UNIVERSITY

ELLA CONDIE LAMB.



STUDY FOR ST. PATRICK'S CHAPEL, CHURCH OF ST. PAUL THE APOSTLE, NEW YORK.

WILLIAM L. HARRIS.



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JOSEPH DE CAMP  
FREDERICK DIELMAN  
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C. Y. HARVEY  
J. H. TWACHTMAN  
PAUL MOSCHCOWITZ  
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# ART STUDENTS' LEAGUE OF NEW YORK

## PROSPECTUS FOR SEASON 1899-1900.

### ANTIQUE CLASSES—Drawing from Cast

INSTRUCTORS			By the Month	Oct. to June	Jan. to June
J. H. TWACHTMAN	Morning	9 A.M. to 12 30 P.M.	\$8 00	\$50 00	\$35 00
Pupil of Boulanger and Lefebvre	Afternoon	1 to 4.30 P.M.	8 00	50 00	35 00
GEORGE B. BRIDGMAN	Evening	7 to 10 P.M.	4 00	20 00	14 00
Pupil of Gérôme and Boulanger					
BRYSON BURROUGHS	Morning	8 A.M. to 12 M.	8 00	50 00	35 00

### LIFE CLASSES—Drawing from Life and Cast; Composition

GEORGE B. BRIDGMAN	Morning for Men	8 A.M. to 12 M.	\$8 00	\$50 00	\$35 00
Pupil of Gérôme and Boulanger					
KENYON COX	Afternoon for Men	12.30 P.M. to 4 30 P.M.	8 00	50 00	35 00
Pupil of Gérôme and Carolus-Duran					
KENYON COX	Morning for Women	8 A.M. to 12 M.	8 00	50 00	35 00
Pupil of Gérôme and Carolus-Duran					
GEORGE B. BRIDGMAN	Afternoon for Women	12 30 P.M. to 4.30 P.M.	8 00	50 00	35 00
Pupil of Gérôme and Boulanger					
GEORGE B. BRIDGMAN	Evening for Men	7 to 10 P.M.	6 00	35 00	25 00
Pupil of Gérôme and Boulanger					

### ADVANCED CLASSES—Drawing, Painting and Composition

ROBERT BLUM	Morning for Men	8. A.M. to 12 M.	\$8 00	\$50 00	\$35 00
JOSEPH DE CAMP	Afternoon for Men	12.30 P.M. to 4.30 P.M.	8 00	50 00	35 00
ROBERT BLUM	Morning for Women	8 A.M. to 12 M.	8 00	50 00	35 00
JOSEPH DE CAMP	Afternoon for Women	12.30 P.M. to 4 30 P.M.	8 00	50 00	35 00

A reduction of twenty-five per cent. made to students working in two of the above classes.

### MODELLING CLASSES—Modelling in Clay from Cast and Life

C. Y. HARVEY	Morning for Men	8 30 A.M. to 12.30 P.M.	\$12 00	\$70 00	\$50 00
Pupil of Augustus Saint-Gaudens	Morning for Women	8.30 A.M. to 12.30 P.M.	12 00	70 00	50 00
	Evening for Men	7 to 10 P.M.	6 00	35 00	25 00

Students of the morning modelling classes are entitled to the use of the rooms until 4 o'clock in the afternoon.

### HEAD AND STILL LIFE CLASS—Painting and Drawing from Head, Draped Model, or Still Life

JOSEPH DE CAMP	Morning	8.30 A.M. to 12 M.	\$10 00	\$60 00	\$45 00
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### ILLUSTRATION CLASSES

Working in various mediums from draped model. Models pose one week—alternate weeks two models are grouped together.

WALTER APPLETON CLARK	Afternoons	12 30 P.M. to 4.30 P.M.	\$6 00	\$35 00	\$25 00
HOWARD CHANDLER CHRISTY	Evenings	7 to 10 P.M.	6 00	35 00	25 00

### SKETCH CLASSES—Sketching from Draped Models

			By the Month
WALTER APPLETON CLARK	Monday, Wednesday and Friday	4.45 to 6 P.M.	\$2 00
	Tuesday, Thursday and Saturday	4.45 to 6 P.M.	2 00

One dollar per month for students working in any other class.

### A JUNIOR SKETCH CLASS

Under the direction of an Advanced Student : Monday, Wednesday and Friday 4.45 to 6 P.M. \$2 00



# ART STUDENTS' LEAGUE OF NEW YORK

## Prospectus for Season of 1899-1900—Continued

### COMPOSITION CLASS—Progressive

ARTHUR W. DOW. To meet on alternate Saturday afternoons at 2 o'clock, from November to May. Terms for the season, \$15.

### TALKS ON COMPOSITION

On alternate Monday evenings at 8.15, from November to May, a series of talks on Composition, illustrated by reproductions of the works of various masters, given by FREDERICK CROWNINSHIELD, ELLIOTT DAINGERFIELD, KENYON COX, FREDERICK S. LAMB, C. Y. TURNER, EDWIN H. BLASHFIELD, WILL H. LOW and others.

Terms for the season, \$6.00. To students in other classes, \$3.00.

### ARTISTIC ANATOMY

A course of six lectures, given by KENYON COX on successive Wednesday evenings at 8.15, commencing January 17th. Terms for the course, \$3.00. To Students in other classes, \$2.00.

### PERSPECTIVE

A course of ten lectures, given by FREDERICK DIELMAN, commencing in January. Terms for the course, \$5.00. To students in other classes, \$2.00.

### FREE LECTURES ON ART SUBJECTS

A course of lectures, in coöperation with the BOARD OF EDUCATION OF THE CITY OF NEW YORK, will be given, commencing in October.

These lectures will be given by well known men. Among them will be GEO. B. BRIDGMAN, GEO. DE FOREST BRUSH, WM. H. GARRISON, PROF. GOODYEAR, DR. HOPPIN, PROF. J. R. WHEELER.

### Requirements for Admission

Applicants for admission to the Life Classes must submit a drawing of a full length nude figure from cast or life.

For Mr. De Camp's Advanced Life Classes: Drawing of the full length nude figure and a study in color.

For Mr. Blum's Advanced Life Classes: Drawing of the full length nude figure and original work.

For the Painting Classes: For still life, drawings from cast or life; for the head, drawings from life, studies in oil from still life or head.

For Mr. Burroughs' Antique Class: Drawing from cast.

For the Antique Classes, no examination required.

For the Modelling Classes examples of drawing or modelling.

For the Illustration and Sketch Classes, drawings from cast and sketches from life. Students working in League Life Classes admitted to Sketch Classes without examination.

Applications and drawings are examined every Tuesday and Friday morning during the season, and notice of the result is mailed as soon as the examination is completed.

## SUMMER SCHOOL

### ART STUDENTS' LEAGUE OF NEW YORK

Classes from 9 A. M. to 1 P. M. — SEASON OF 1900 — From June 4th to September 29th

BRYSON BURROUGHS, Instructor

STILL LIFE CLASS—All mediums, oil, water color, etc. Month, \$6.00; season, \$18.00.

ANTIQUE CLASS—Life model once a month. Month, \$6.00; season, \$18.00.

LIFE CLASS—To be continued as long as number of students justifies it. Criticism Tuesday and Friday.

Month, \$7.00; season, \$20.00

SKETCH CLASS—Saturday morning, for all students.

J. H. TWACHTMAN, Instructor

CRITICISM OF OUT-DOOR WORK—Every Friday. Month, \$5.00; season, \$18.00,

So many applications for a summer course have come to the League from Teachers and others, who are employed during the winter and cannot take advantage of the regular course, that it has been decided to keep the School open throughout the entire year.

The Summer Classes have been planned to meet the present demand of the students, and others will be added as the demand warrants.

Correspondence is invited from teachers and others desiring to pursue special courses of study during the summer vacation, with the view of establishing classes to meet the requirements of such students.

The Studios all have north light, and are large, and cool during the summer.

Central Park is only one minute's walk from the League, and permits for sketching there can readily be obtained. For admission to Still Life, Antique, Sketch and Out-of-Door Classes no examination required.

Applicants for admission to the Life Class must submit a drawing of a full length nude figure from cast or life.

Applications and drawings are examined every Tuesday and Friday morning, and notice of the result is mailed as soon as the examination is completed.

Artists and students intending to make art a profession, who have worked in the Life Classes three months, may be elected members of the League if recommended as eligible by the Board of Control, and, as members, become entitled to share in government of schools, use of library and members' room and reduction on fees for classes.

Application blanks can be obtained at the office or will be mailed on request.

All payments must be made in advance to the Curator. Monthly payments count from date to date.

Make checks payable to the order of "Art Students' League of New York."

All communications should be addressed to

THE ART STUDENTS' LEAGUE, 215 West Fifty-Seventh Street, New York





FROM SCRIBNER'S MAGAZINE

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MUSIC—A DETAIL, DECORATIVE PAINTING AT THE MENDELSSOHN GLEE CLUB  
ROBERT BLUM.

## Art Students' League of New York

### Object

The Art Students' League of New York, founded June 2, 1875, and incorporated February 8, 1878, was formed for the purpose of establishing and maintaining an Academic School of Art, which should give a thorough course of study in Drawing, Painting and Sculpture and for the cultivation of a spirit of fraternity among Art students.

### Maintenance

For twenty-five years it has been an entirely self-supporting and cooperative institution. Having no endowment fund its Schools have for a quarter of a century been run entirely upon the tuition fees of its pupils.

### Management

It is managed by a Board of Control, consisting of twelve members, elected annually, who receive no remuneration for their services. A majority of the members of the Board are students actually at work in the classes.

### Members

Artists and students intending to make Art a profession, who have worked in the Life Classes three months, may be elected members of the League if recommended as eligible by the Board of Control. The founders of the League were Students in the Life Classes of the National Academy of Design, who established this School to secure increased facilities for advanced study in Drawing, Painting, Sculpture and Composition.

### Standard

The high standard maintained from the start has kept the League in the foremost position among the Fine Art Academies of the country. The list of its instructors and members who have attained prominent positions in American Art is an honor roll, which contains the most brilliant names in American Art.



# LEAGUE PRIZE WINNERS

SOME OF THE STUDENTS AND INSTRUCTORS OF THE ART STUDENTS' LEAGUE WHO HAVE RECEIVED AWARDS IN ART COMPETITIONS.

## AMERICAN WATER COLOR SOCIETY

### WILLIAM T. EVANS PRIZE

1889—GEORGE. W. MAYNARD

1897—IRVING R. WILES

1899—ALBERT HERTER

## NATIONAL ACADEMY OF DESIGN

### THOMAS B. CLARKE PRIZE

1885—FRANCIS C. JONES

1887—THOMAS W. DEWING

1888—H. SIDDOES MOWBRAY

1889—IRVING R. WILES

1892—WM. ST. JOHN HARPER

1893—CHARLES C. CURRAN

1897—ROBERT REID

### HALLGARTEN PRIZE

1st Prize.

2d Prize.

3d Prize.

1884—

1885—

1886—

1888—GEO. DE FOREST BRUSH

1889—R. V. V. SEWELL

1889—

1893—

1893—

1894—

1895—GEO. R. BARSE, JR.

1895—

1896—

1898—ROBERT REID

C. Y. TURNER

KENYON COX

EDWARD A. BELL

EDITH MITCHELL

CHARLES C. CURRAN

D. M. BUNKER

IRVING R. WILES

CHAS. C. CURRAN

HENRY PRELLWITZ

LOUISE COX

### NORMAN W. DODGE PRIZE

1898—ELLA CONDIE LAMB

1895—EDITH MITCHELL PRELLWITZ

## SOCIETY OF AMERICAN ARTISTS

### WEBB PRIZE

1888—JOHN H. TWACHTMAN

1892—RUGER DONOHO

1894—CHARLES A. PLATT

1895—CHILDE HASSAM

1896—WILLARD L. METCALF

1897—BRUCE CRANE

### SHAW FUND

1895—WILLIAM M. CHASE

1897—GEORGE W. MAYNARD

1898—GEORGE R. BARSE

1899—DOUGLASS VOLK

1900—IRVING R. WILES

## PENNSYLVANIA ACADEMY OF THE FINE ARTS

### TEMPLE GOLD MEDAL

1884—GEORGE W. MAYNARD

1888—CHARLES STANLEY REINHART

1895—JOHN H. TWACHTMAN

1897—GEORGE DE FOREST BRUSH

1899—JOSEPH DE CAMP

1889—CHILDE HASSAM

1894—WILLIAM SERGEANT KENDALL

1895—WILLIAM M. CHASE

1890—CATHERINE A. JANVIER

DORA WHEELER KEITH

1885—E. L. MAJOR

C. D. WELDON

1891—BRYSON BURROUGHS

1896—LAWTON PARKER

1896—GEORGE B. BRECK

1899—ANDREW T. SCHWARTZ

### TEMPLE SILVER MEDAL

1888—HOWARD RUSSELL BUTLER

1890—EDWARD SIMMONS

1891—KENYON COX

1892—GEORGE INNESS

Walter Lippencott Prize.

Academy Gold Medal of Honor.

Mary Smith Prize.

Prang Prizes.

Harper and Hallgarten Traveling Scholarships.

Chandler Prize, Five Years in Paris.

Lazarus Scholarships, Three Years in Rome.

Manhattan Hotel Competition, C. Y. TURNER. Competition of the Municipal Art Society for the Decoration of the Court of Oyer and Terminer, New York.

1st Prize—E. SIMMONS.

2d Prize—C. Y. TURNER.

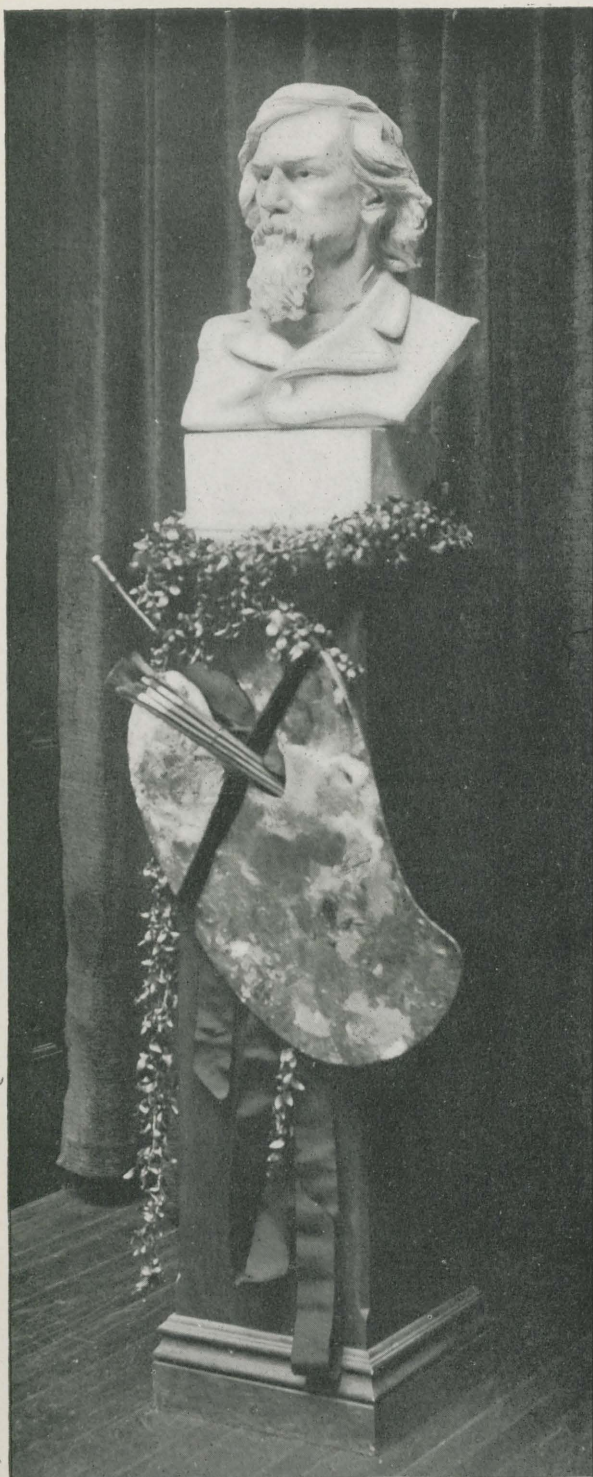
3d Prize—WALTER SHIRLAW.

Philadelphia City Hall, Chamber of Common Council Competition.

1st Prize—\$3,000, JOSEPH DECAMP.

2d Prize—\$1,000, C. Y. TURNER.

Boston Art Club—FREDERICK W. FREER.



BUST OF GEORGE INNESS—BY J. SCOTT HARTLEY

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Eidlitz, Leopold	1882
Marquand, G. Henry	1890
Mowbray, H. Siddons	1890
Saint-Gaudens, Augustus	1887
Saltus, J. Sanford	1897
Sartain, William	1887
Shirlaw, Walter	1881
Twachtman, John H.	1890
Verestchagin, Vassili	1889
Weir, J. Alden	1895
Shaw, Samuel T.	1900
La Farge, John	1900

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Dale, John F.	1893
De Meza Wilson	1883
Dixon, Maria R.	1876
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Evans, Joe	1880
Farrell, Mary G.	1894
Field, Carrie	1878
Fitz, Benjamin R.	1879
Gates, James H.	1891
Gill, Rosalie	1879
Inness, George, honorary	1883
Jamison, Henrietta L.	1891
Juengling, Fred	1879
Lamb, Richard C.	1885
Marsh, Margt. M	1879
Mathewson, Maud	1892
Noyes, Jessie P.	1880
Poland, Howard	1879
Reinhart, C. S.	1895
Sharp, John S.	1878
Vendrasco, Alexander L.	1899
Waller, Alice S.	1878
Waterhouse, Mary S.	1881
Wheeler, Clara B.	1885
DePinna, Florence	1900
Zenope, A.	1896





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Zella Milhau, Paul Moschowitz  
Louis David Vaillant, Sophia A. Walker  
Wilhelmina Walker, Elsie Ward

1898.

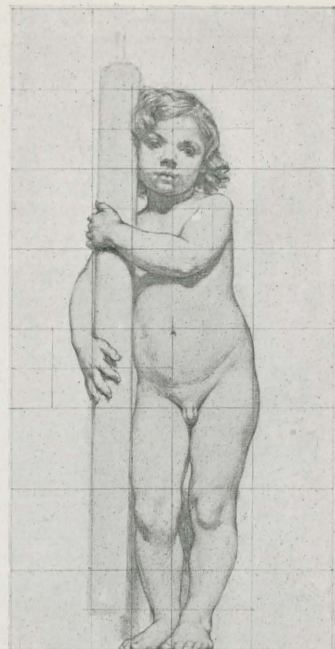
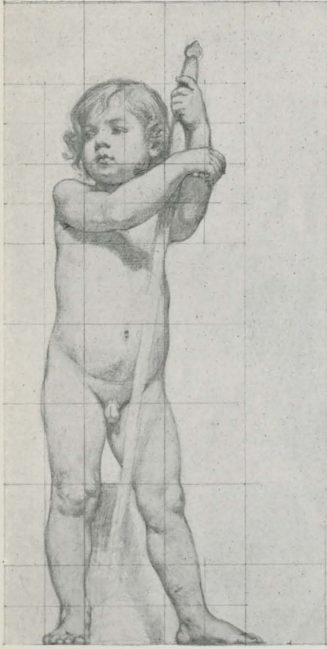
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Antonin C. Skodnik

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Julia E. Baker, Harriet Clark  
Florence B. Day, Walter M. Hardy,  
Mary W. Sargent



FIGURES OF CHILDREN, FOR DECORATION IN NEW YORK SUPREME COURT, APPELLATE  
DIVISION—KENYON COX

## SCHOLARSHIPS AND PRIZES ART STUDENTS' LEAGUE SEASON OF 1899 - 1900

A Scholarship consisting of free tuition in one class, the following season, given for the best work done in the Antique Classes.

A prize of \$50.00 given by J. Sanford Saltus for the best drawing from the Antique made in the Life Classes.

A Scholarship, consisting of free tuition in one of the Life Classes, the following season, given by the League for the best drawing from life made in the Life Classes.

A Scholarship, consisting of free tuition in any one class, the following season, given by the League for the best drawing and painting done in the Advanced Life Classes.

A prize of \$50.00 given by Miss Zella Milhau for the best composition done in any of the Advanced Life and Life Classes of the League.

A Scholarship consisting of free tuition in any one class, the following season, given by the League for the best work in composition done in the Modelling Classes.

A prize of \$25.00, given by J. Sanford Saltus, for the best one hour sketch made in the Sketch Classes.

A prize of \$25.00 awarded to the student of the League designing a suitable tablet to be used as a bulletin board, and placed on the pedestals now in position on either side of the League entrance.

Unless otherwise specified, all works submitted in competition for scholarships and prizes will be judged at the time of the Annual Exhibition in May, by a committee of instructors appointed by the League.

All work winning prizes or scholarships remains as the property of the League.



The League has for many years given Scholarships not only to Students working in its classes, but to the Students in a number of Schools throughout the country. The drawings submitted in competition for these Scholarships are sent in every spring, and the award is made by a jury composed of the League Instructors.

These Scholarships consist of a year's free tuition in all the classes of the League. The schools which have had these scholarships are:

The Art Students' League of Savannah, 1896-'97, 1897-'98, 1898-'99, 1899-1900.  
 The Art Students' League of Washington, D. C., 1896-'97, 1897-'98, 1898-'99, 1899-1900.  
 The Art Students' League of Buffalo, 1896-'97, 1897-'98, 1898-'99, 1899-1900.  
 The Norwich Art School, 1896-'97, 1897-'98, 1899,  
 The Young Men's Christian Association of New York, 1896-'97, 1897-'98.  
 The Detroit School of Art, Detroit, 1899-1900.  
 The Cleveland Art School, Cleveland, 1898-'99, 1899-1900.  
 The Young Women's Christian Association of New York, 1898-'99, 1899-1900.

## LEAGUE INSTRUCTORS, 1875-1900.

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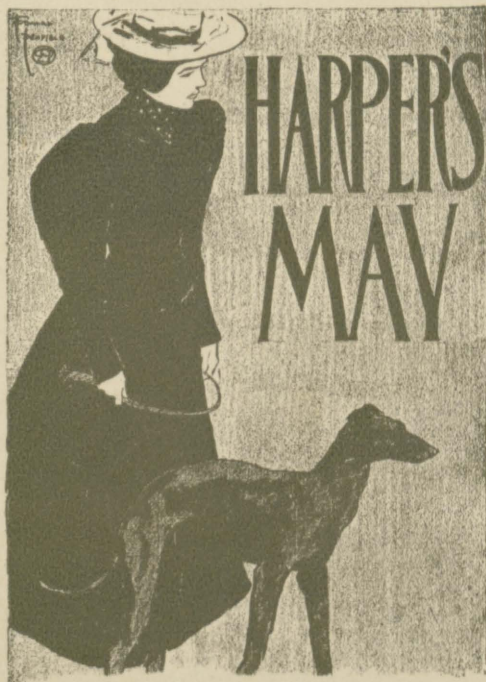
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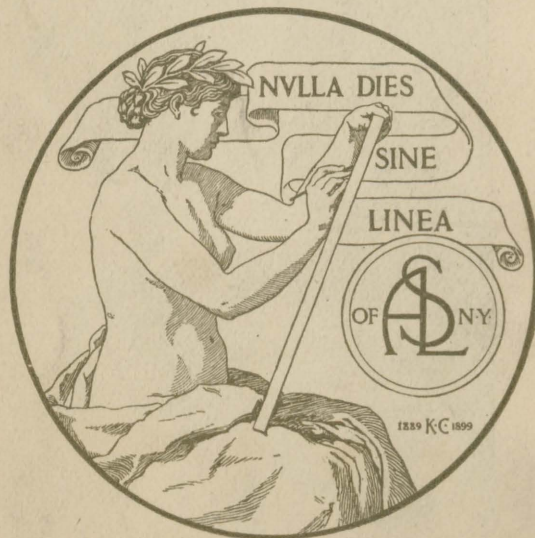




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# ART STUDENTS' LEAGUE



## OF NEW YORK